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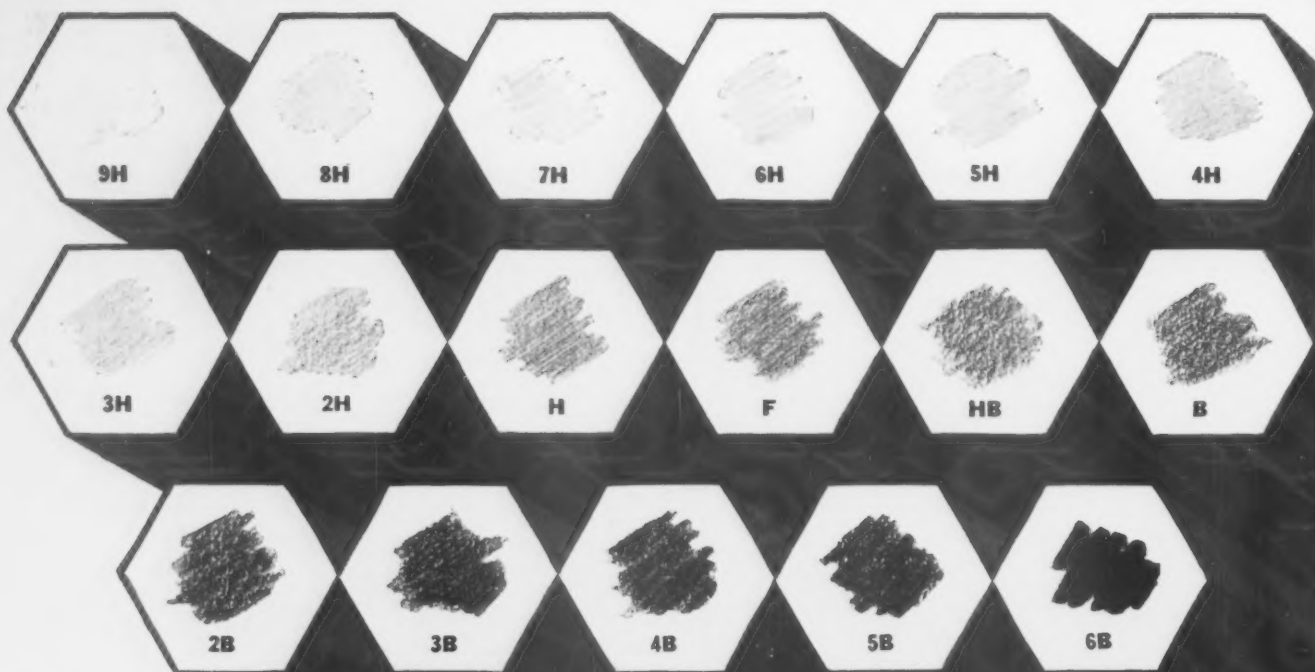
AMERICAN ARTIST



5c September 1942

ANDREW WYETH

Photo by Robert McAfee



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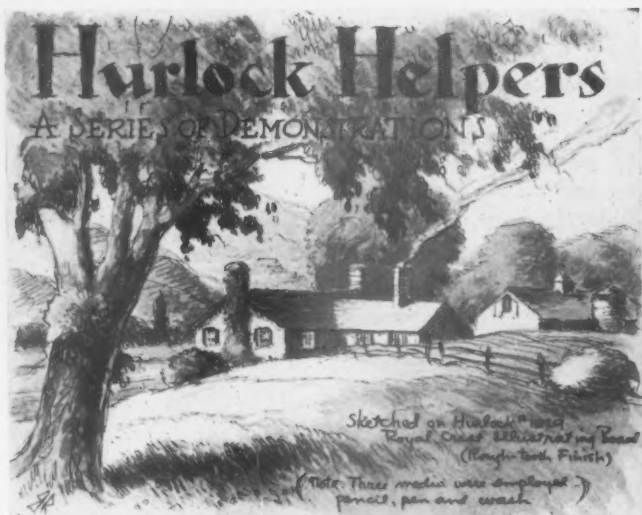


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Photo by Robert McAfee

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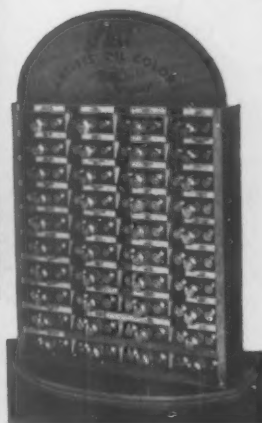
Ernest W. Watson — EDITORS — Arthur L. Guptill

AMERICAN ARTIST: Published monthly with the exception of July and August by WATSON-GUPTILL PUBLICATIONS, INC., 34 North Crystal Street, East Stroudsburg, Pennsylvania, U.S.A. • EXECUTIVE AND EDITORIAL OFFICES, 330 West 42nd, New York, N. Y. • Ralph Reinhold, President and Treasurer; Ernest W. Watson, Vice Pres.; Arthur L. Guptill, Vice Pres.; Fred S. Sly, Business Manager. • 35 cents a copy. Yearly subscription \$3.00, payable in advance, to the U.S.A., U.S. Possessions, Cuba and Mexico. Canadian subscriptions \$3.50. Foreign subscriptions \$4.00. Copyright 1942 by Watson-Guptill Publications Inc., Title AMERICAN ARTIST registered in U. S. Patent Office. All rights reserved.

Entered as Second class matter July 11, 1941, at the Post Office at East Stroudsburg, Pa., under the Act of March 3, 1879.

September 1942

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1. Hi-Test Leads other popular priced oil colors as the 1st choice of artists. What's the reason we asked at the A. Seltzer Store, favorite art supply dealer of New York City. Answered Mr. Becker (left) "Hi-Test gives the artist what he wants — Permanency, Smooth brushing Quality, Brilliancy of Color—in short, IT'S BIG VALUE FOR LITTLE MONEY!"



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1935

Alessandro Mastro-Valerio

THE BATHERS

MEZZOTINT BY ALESSANDRO MASTRO-VALERIO

Alessandro Mastro-Valerio

AMERICAN MASTER OF MEZZOTINT

by Emil Weddige

EVERY art-minded person with more than a casual interest in the graphic arts is familiar with the name of Alessandro Mastro-Valerio and with his exquisite nudes printed with velvet-rich tones from the copper plate; relatively few may be on intimate terms with the process by which these beautiful technical effects are produced. For mezzotint, so popular in the 18th Century, is something of a lost art today. Indeed there are very few artists working in this medium. Among them Mastro-Valerio is the foremost mezzotint artist in America. His work in this field has brought him national fame and his prints have received many prizes and honors, in the big print shows. With increasing regularity museums and collectors throughout the country have been acquiring his prints. They are in the collections of the New York Public Library, Carnegie Institute, Library of Congress, Smithsonian Institute, Los Angeles Museum, Newark Public Library and the I. B. M. Collection, to list a few.

Mastro-Valerio, born in Italy in 1889 and educated in Naples and Rome, came to America as a young man in 1914. His brother had preceded him, and was living in Chicago where Alessandro joined him upon his arrival. His first concern was to become a citizen of "this wonderful land."

It was the young man's hope to open a portrait studio in Chicago; and after an interlude devoted to commercial art work he did become firmly established there as a portrait painter.

A few years later he left Chicago to visit a friend in Ypsilanti, Michigan. The visit extended into residence. The quiet peace of a small town appealed to him and he immediately felt at one with the slightly rolling hills of the surrounding country. Not long after, the Dean of the College of Architecture and Painting of the University of Michigan, at Ann Arbor, saw an exhibition of his work, and invited him to the teaching staff of the then-growing Art Department. Mastro-Valerio accepted, and since 1925 has been teaching drawing, painting and the graphic arts. He is now an associate professor in the Department.

About the year 1930, Mastro-Valerio became interested in etching but did not find the line medium too closely allied with his feeling for mass. The result was that he then tried his hand at aquatint which was much more in tune with his spirit. In 1933 he attended the Chicago World's Fair where he was exhibiting. One afternoon he saw a display of mezzotint tools and a small 18th century English plate. This seemed to him the answer to a mass medium that he had been searching for. He could hardly wait until he got together tools to try the mezzotint media. There followed two years of experimentation. Finally he thought he was ready to learn what other people thought of his efforts. Prints were sent to exhibitions. In rapid succession he was invited to become a member of the Chicago Society of Etchers and the Society of American Etchers in New York. The late Bertha Jaques, of Chicago, who gave inspiring encouragement to many artists, asked him how he was able to get such an excellent ground. The only answer he was able to give was, "I didn't know when to stop rocking the plate, so went on and on. Each time when I

thought that it was completed, I had the urge to go over it once more to be sure of it." Here, to Alessandro Mastro-Valerio, lies the secret of a fine mezzotint; the more closely the ground is bitten the truer the reproduction of the work put on the plate will be.

The process of making a mezzotint in comparison with other print media is relatively simple. It differs from the acid bitten etching and aquatint. It has a similarity to drypoint in so far as both gain effect from a burr. The burr is the small particle of metal that is rolled up from the plate by the needle of drypoint or rocker of mezzotint. This burr catches the ink and accounts for the softness and solidity of blackness. The difference between drypoint and mezzotint is that in drypoint the total effect is a combination of lines, whereas in mezzotint the entire composition is built in terms of mass and values and merely approaches line.

During the middle of the 17th Century Ludwig von Siegen, a Dutch army officer, tried some experiments with a small roulette and a scraper. Later another Dutch artist, Abraham Blooteling, became interested in the process. He contributed immensely to the graphic art by perfecting the rocker for producing the ground. The art of mezzotint has varied but slightly to the present day. These two men were the forerunners of the great 18th century English school of mezzotinters: the school that produced such masters as Lawrence, Constable, Reynolds, Romney and others. In the modern school there are not many outstanding artists in the field. In the United States we have Alessandro Mastro-Valerio, who revived the medium



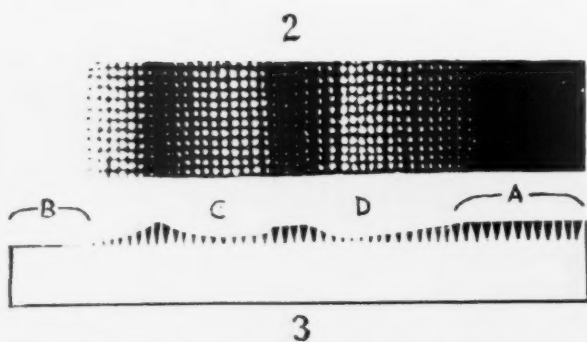
Alessandro Mastro-Valerio at work on a mezzotint plate. Note the adjustable, transparent light screen and magnifying glasses



These photographs show the artist beginning to "ground" his copper plate with the rocker. He has started at the side nearest him and is gradually pushing the rocker forward. The close-up clearly shows the burr left by the rocker



Photography in this article by Stuart Gildart



Diagrams illustrating the action of the "rocker" and the principle of the mezzotint process

as an original form of art expression. Previous to his work in the field the process of mezzotinting had deteriorated into non-creative, mechanical reproduction of other than the mezzotinters' work.

The tools necessary in making a mezzotint are few. The ground is put on a copper plate with a rocker. This tool consists of a thinly curved blade of tool steel fastened to a handle. On one side of the head of the blade there are many vertical grooves leading to the face. The opposite side is beveled, leaving many small projecting teeth. Mastro-Valerio's tool has 80 teeth to the inch. This is a rather coarse tool—they are made 90, 100, 110 and 120—but this artist declares that it is not so much the fineness of the rocker as the handling of it that determines the quality of the ground. He wishes to emphasize the point that he finds this rocker far superior to the one that is on the market, which has a long rod connected to the

blade, on the opposite end of which is fastened a sphere. The principle of this "rod-sphere" attachment is that it acts as a directing balance to the cutting head. Mastro-Valerio discarded this instrument because it reduces the sensitive coordination between the tool and the hand. He has a special groove cut into the handle of his instrument to allow the small finger to have a better guiding purchase.

Holding the tool in a vertical position, as illustrated, the grounding of the polished plate may be started in any direction. Diagram 1 illustrates the action of the rocker. It is about three times actual size. The demonstration plate on page 7 is reproduced exact size. The rocking is a matter of feeling; it isn't merely a mechanical job like knitting, but requires perfect coordination between the tool and the person. The rocker should be vertical in order to keep the points of the bite closer together. The rocking motion then gradually forces the tool to creep forward. The grounding is always forward with the grooves in the head of the tool facing out. After one direction of cutting has been completed, the plate is turned and the grounding is continued until all points on the compass have been circumscribed. The next thing to check closely is the amount of pressure. This must be constant so that the lower level of the bite is even. The deeper the bite the more variations of value are obtainable and the stronger the plate will be for printing. If you do not have an even bite all the irregularities will show up in the final design. When the plate appears to have a proper ground, study it under an enlarging glass; if there are no light points visible it may be considered finished. Mastro-Valerio maintains that at this stage it is best to make a small test spot with the scraper, in order to find the depth of the bite and repeat the entire process of grounding with slightly less pressure. If the plate were to be



demonstration plate (exact size) showing how the ground is built up with the rocker to a velvet black

inked and printed at the conclusion of the grounding it would print a solid, velvety black that is so characteristic of the mezzotint print.

The plate is now charged with vaseline and lamp-black so that during the work the artist is able to see precisely what he may expect from the print. Mastro-Valerio works directly on the plate from the large drawings, without any tracing or transferring. With each cut of the scraper he lays the foundation areas

and directions for the composition. At various stages a proof is pulled to examine the progress of the plate.

Mezzotint plates are inked in the same manner as drypoints and etchings though with a slightly more fluid ink than in etching. The printing is done on a standard etching press, following the same procedure as with any etched plate.

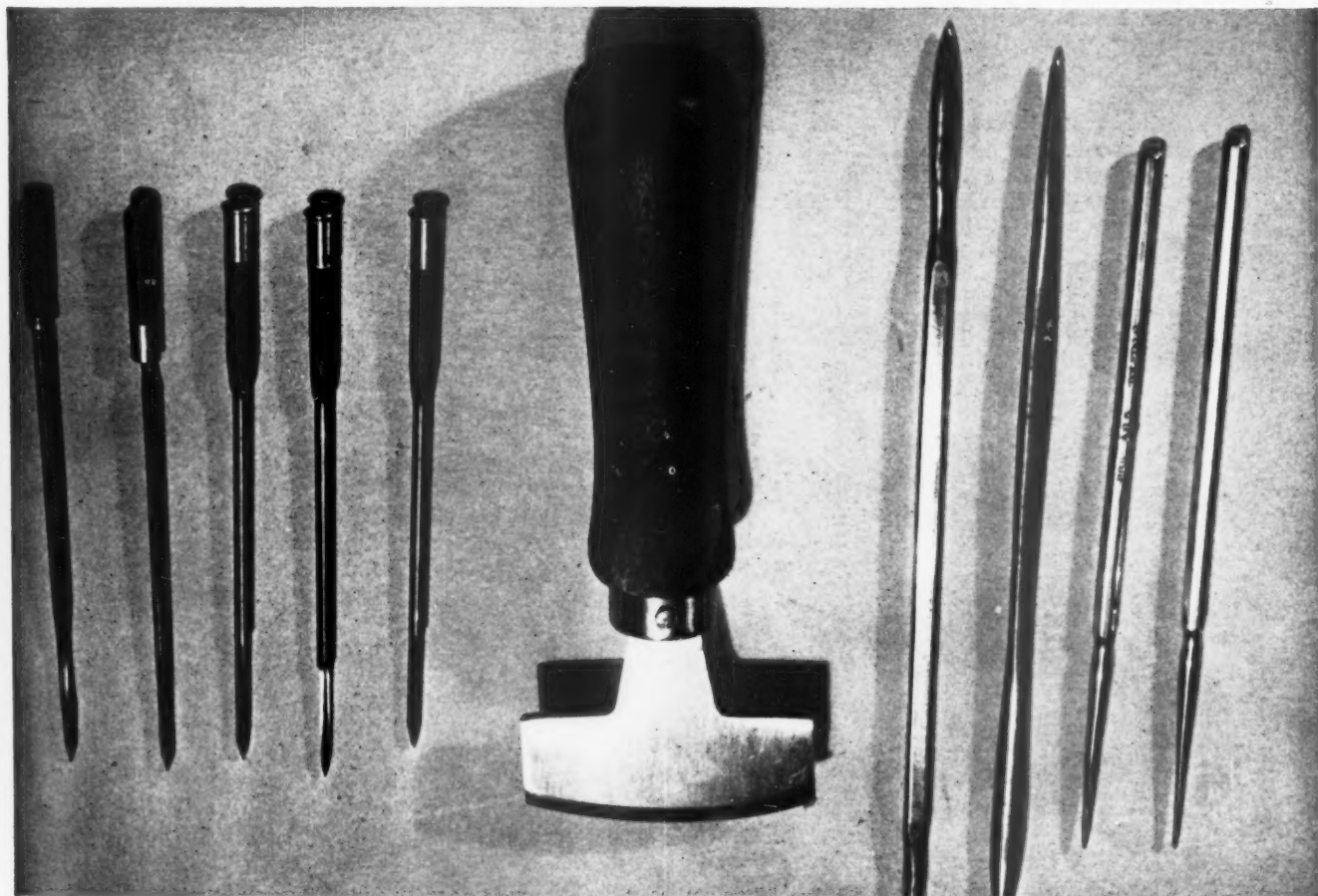
Figures 2 and 3 demonstrate the principle of the mezzotint process. Figure 3 is a cross section of the copper plate which has been given a ground with the rocker—the white teeth represent the burrs—and scraped to various depths at B, C and D. The section at A has not been scraped. The black that fills the burrs is the etcher's ink which has been applied to the plate just as to an ordinary etched plate.

In printing, the paper is pressed down in contact with the slightly uneven surface (greatly exaggerated in the diagram) and the ink pulled out of the little depressions.

Since the plate is wiped before printing, any area from which the burrs have been entirely scraped away, as at B, will hold no ink (theoretically) and will give a white in the print. As a matter of practice, a thin film of ink usually sticks to the smooth surface and registers as a light tint in the print.

Figure 2 illustrates the kind of print produced by such a plate as 3. This is somewhat misleading as the white dots in a mezzotint are not mechanically regular as shown in the diagram.

This in brief describes the process of mezzotinting. Next month we shall reproduce drawings, preliminary studies and trial proofs for Mastro-Valerio's latest mezzotint—with the finished print of course—demonstrating the creative as well as the technical processes which go into the making of one of his superb plates.



Burnishers (left), rocker and scraper tools used by Mastro-Valerio

AMOS SEWELL

AN INTERVIEW BY ERNEST W. WATSON

The town of Westport, on Connecticut's southern shore, is one of the principal homing centers for New York's professional men and women. It is about an hour's ride by train from Grand Central Station and is thus near enough for frequent forays to the great publishing metropolis, while sufficiently remote to insure protection from unwelcome interruptions. You would not find it easy, for example, to ferret out Amos Sewell who lives about seven miles from the railway station, over a route which has many a turning before it finally leads along a narrow country road and passes a squarish old farmhouse. It is a gray, shingled structure with a large brick chimney which carries the flues from several fireplaces. Across the lane and opposite the Sewell front yard, a dozen cows stand in the shade of roadside trees in the heat of the summer's day. In a new, high-raftered studio built among the ancient apple trees in the rear, Amos Sewell stands at his easel drawing pictures which, in a few brief days will be on every newsstand in America and poked into rural delivery mail boxes from Maine to the Mexican border—and far beyond.

Amos Sewell is indeed master of a popular art; painter to America's millions. Yet as recently as 1931 he came to New York from California, where he was born, with practically no professional background. His only formal art study was a brief course in the evening classes of the California School of Fine Arts; this while he was working as a teller in a San Francisco bank. He sketched a good deal and experimented with etching, but all his work was on an amateur basis—certainly an unpromising background for the kind of career that awaited him in the East.

Yes, a career awaited him in New York, but the publishers did not meet him at Grand Central Station

with a brass band and the proffer of manuscripts. His arrival caused no unusual stir in art and publishing circles. And four or five years were to pass before fellow illustrators, seeing his first drawings in the *Saturday Evening Post*, would ask "Who is this guy Sewell?"

Sewell was indeed a long, long way from the *Post's* inner sanctum though he could have thrown a stone into it. He, more than anyone else, knew that somehow he must acquire the schooling he had missed in his earlier years. He turned his steps, not in the direction of the art schools, but toward the offices of the pulp magazines. For four



years, with scarcely enough time out for sleep, he made pen and drybrush illustrations of hairbreadth escapes. He swam in a sea of graphic melodrama, barely keeping his head above water. Turning out two double spread drawings a day became routine, and without models—there was no time to bother with models.

Four years of that! Yet Sewell, when I was comfortably seated in his studio said, "Well really I've never had any art training, no professional background of any kind to speak of." He had managed, to be sure, to attend some evening classes at Grand Central School of Art during this pulp period; he studied under Harvey Dunn there.

Readers of *AMERICAN ARTIST*, I am assuming, are quite familiar with the work of Amos Sewell, whose illustrations during the past five years have appeared in the *Post*, *Good Housekeeping* and elsewhere. He has also done considerable drawing for advertisements.

No illustrator likes to be pigeonholed, but all of them, inevitably, have a very special genius for expression in certain phases of life and experience. It is natural that art directors should make capital of these special aptitudes, and they do. Thus we find Sewell in the top ranks of character illustration, particularly in the field of homespun fiction. One of his first assignments for the *Post* was for illustrations of the "Babe" series of stories which have been running for several years.

Through his graphic dramatizations of the adventures of Babe, Little Joe, Big Joe and Uncle Pete





ILLUSTRATION
BY AMOS SEWELL

FOR

WHEREVER THERE'S ANGELS
THERE'S HEAVEN

by R. Ross Annett

IN THE FEBRUARY 7 ISSUE OF
THE SATURDAY EVENING POST

*Ed Juvey hollered,
"We'll cut his heart out!"*

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The Curtis Publishing Company

these characters of fiction have been made real to *Post* readers. He was so successful with that assignment, especially in his drawings of Babe and Little Joe, that the *Post* has kept him on that series ever since. Sewell is particularly fond of youngsters and draws them with great understanding of their emotional reactions to the crises thrust upon them by fiction writers.

My visit to Amos Sewell interrupted him in the reading of a *Post* manuscript. His desk was littered with penciled notes which he scribbled as he read. These jottings recorded descriptions of characters and what they were wearing, details of the scene or setting and references to incidental things which if not scrupulously observed by the illustrator will be quickly noted by a hundred readers who love to write critical letters to the Editor. Noted also were the various picture possibilities in the story.

Illustrators are often asked, "Honestly now, do you actually read the *whole* story?" Even those too sophisticated to ask such a brainless question may be surprised





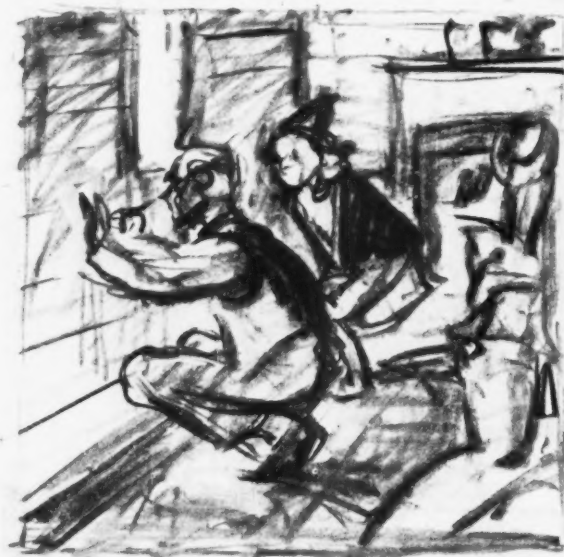
Exact-size detail from Amos Sewell's illustration "Limbs Is a Flourish Word" by Lucretia Penny

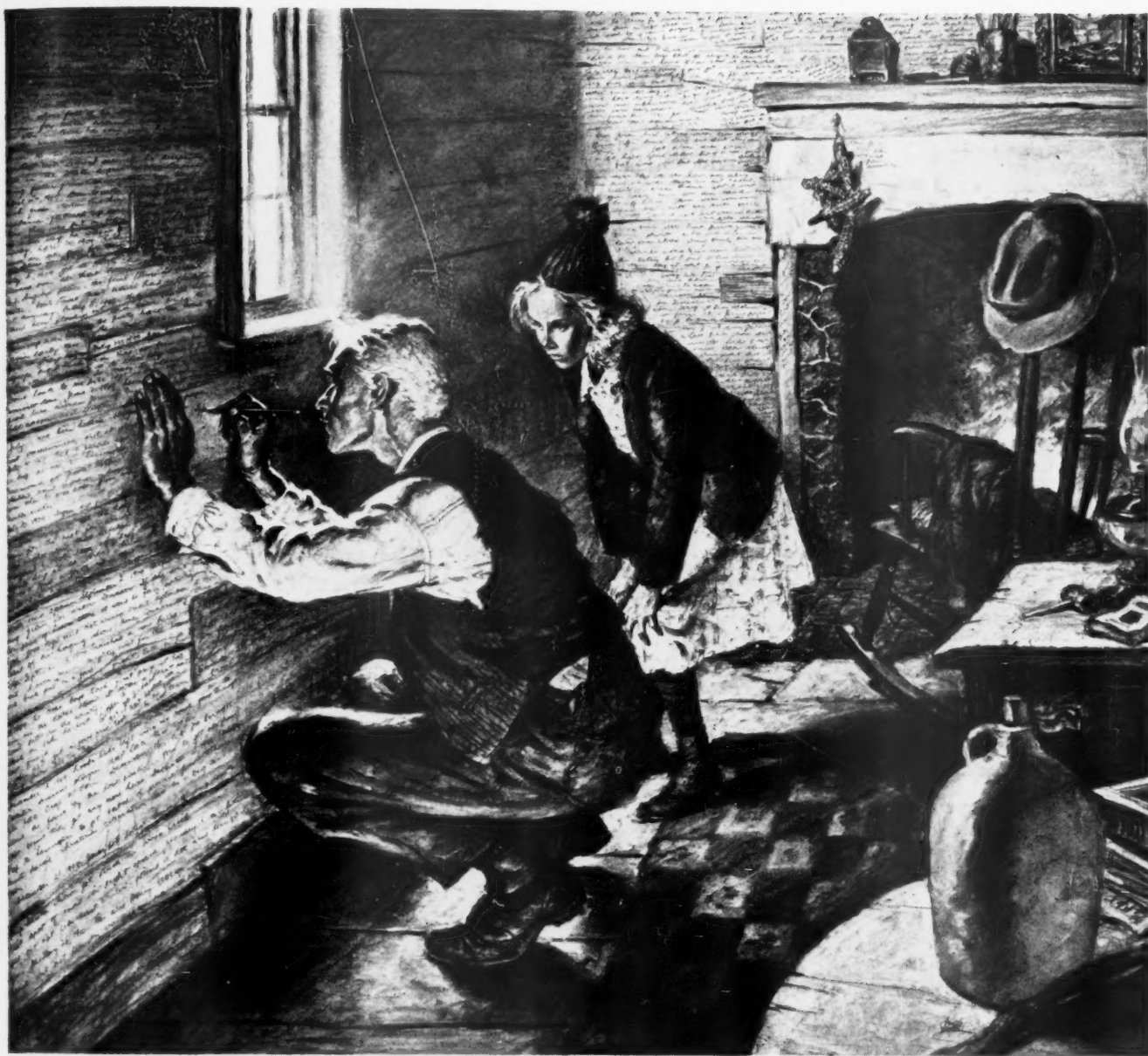
to know how hard the illustrator works over his manuscripts. Sewell reads and re-reads, often as many as four and five times. At his first reading he tries to visualize the characters, to make them real, living personages whom he can feel and draw with conviction. Obviously he cannot acquire that intimacy except through the most painstaking study of the manuscript. Sometimes the story's picture possibilities will be rather obvious, often the selection of the best episodes for illustration appear only after several readings.

Sewell never begins to draw until he has a clear mental conception of the pictures for the story in hand. Then he takes charcoal and begins to develop his composition on his tracing paper pad. The two composition studies herewith reproduced are typical of these preliminaries.

When this study reaches a satisfactory conclusion he lays it aside and begins to make drawings of the characters—with charcoal on tracing pad. He begins

Sewell's preliminary study for his illustration shown in two stages (here and page opposite). This charcoal study is about twelve inches square.





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without models, though he makes much use of photographs, as indeed do most contemporary illustrators. After all, our splendid picture magazines bring into the studio such an array of types as formerly the artist had to roam the countryside to discover. After he has thus created his types he calls in models. He finds suitable children in the neighborhood and there are professional models in Westport. Some journey out from New York. Bill Cuff, pictured on page 12, is one of Sewell's favorite models. He poses for practically every male character the artist creates. Comparing him with the group of characters (on the same page) for which he posed it is evident that the model does not serve Sewell in any creative sense but merely affords a structural basis for many diverse types. Also he serves for factual incidents of lighting and the action of drapery. No matter how intimately one may know the figure and how experienced in nature's accustomed appearances, no artist can readily imagine those unusual and accidental effects which, when observed, add conviction to the drawing.

"Actually," says Sewell, "I have never been able to work successfully on the final drawing while the model is there in front of me. I find his presence distracts me



These character studies by Amos Sewell were all drawn from Bill Cuff, shown below.



and keeps my imagination from working, and I am too prone to make a portrait of the model rather than of the character as I feel it. Instead, I work from the character sketches (like those above) or from photographs." Occasionally the artist, eager to express the action he feels, becomes his own model as shown on page 9. Here we see Sewell with his back to the wall as he is threatened by Pete and his gang. He was demonstrating for his model—the kind of pose he wanted. "Look," he said, "this is the action. Just imagine that gang coming at you." The photographer clicked his shutter and the professional model was dispensed with for that pose.

After the characters have been carefully studied in these preliminary drawings, Sewell begins his final picture. He works large—the illustration reproduced here is 28 x 30 inches. He is one of the few contemporary artists who employ the charcoal medium. In his hands it seems to give the broadest possible scope for delineation and dramatic effect. The exact-

Continued on page 39

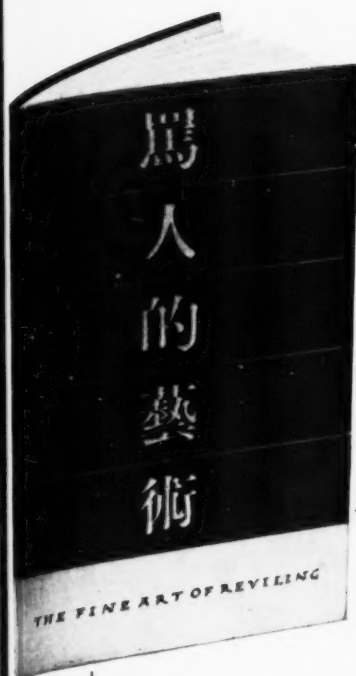
American Artist

REVIEWING A Calligrapher AND Designer

REYNARD BIEMILLER, some of whose handiwork is reproduced on these pages, is a new friend whom we have been quite excited to meet. He was introduced to us through *The Fine Art of Reviling*, the little book pictured below. There isn't a line of type in that fascinating volume: the text, translated from the Chinese original, was written out by Rey in the manner of manuscript books. The publication is one of a series of Chap Books issued occasionally by *The Typophiles*, a group of outstanding New York typographers, printers and artists.

(Continued on page 15)

Cover and opening spread from a book that was entirely hand-written and reproduced by offset for *The Typophiles*.



罵人的藝術

FROM ANCIENT
TIMES TO THE PRESENT,
whether in China or abroad, there
has been no man who has not reviled.
Reviling is based on ideas of morality.

【2】

This is because when reviling the very least that is required is to know whether a person should or should not be reviled. The determination of this is our guide. Therefore, reviling is a highly moral affair, as it is rooted & grounded in that which is necessary. Reviling is also a means of giving vent to emotions. When they originate in feelings of resentment or anger, it is even more necessary. Having a desire to revile, should you persistently restrain it you will sooner or later develop some malady or infirmity. Therefore, having this desire, it is right to give

【3】



Examples of calligraphy & lettering by Reynard Biemiller

Above: shipping and package labels and a bookplate. At right: calendar decoration; a section, same size, of an exhibition label; and a garage sign, greatly reduced. Below: four initials designed for printing in color.



OCTOBER

mile page of the great 42-Line
of Johann Gutenberg, invented
movable types, between 1440-1455
years ago! 46 copies of this great
vived, of which 11 are in America

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Wheel Bearings	1.00
Brakes Adjusted	.95
<i>Cars Polished</i>	

a E I U

We were, as we have said, quite steamed up about meeting Rey Biemiller. For some time we had been out gunning for calligraphers but they are rare birds. Here at last was one apparently well within gun-shot. It turned out to be so, and here he is on the pages of AMERICAN ARTIST.

No presentday calligrapher spends all or even a great part of his time doing beautiful writing; calligraphy, as a profession, was knocked in the head by Johann Gutenberg way back in 1450. The typewriter gave it the *coupe de grace* four hundred years later. Today this almost lost art is practiced only now and then as a labor of love by a few choice souls to whom a letter can be a "thing of beauty and a joy forever." Rey Biemiller, for example. Somehow he makes time for calligraphy during odd hours. He likes to do bookplates, letterheads and occasional pieces for friends; he has furnished the labels for one of the American Institute of Graphic Arts little shows; and calligraphic testimonials for the Morris County Bar Association and the Morristown Fire Department. He has also produced stationery, window signs, boxes and direct advertising for a specialty dress shop, which aroused interest and upped sales.

He began his work on *The Fine Art of Reviling* in the summer of 1941 and finished it in the fall. Paul Bennett, writing about Biemiller's pen work in this production says:

"You may wonder how one develops a 'hand' for this sort of thing, as Rey Biemiller has. Well, one way might be to lay a good manuscript (sixteenth century Italian will do) on the desk, keep Edward Johnson's *Writing and Illuminating and Lettering* handy, polish a No. 2 broad nib lettering pen, place the holder firmly between forefinger and thumb—and go to it.

"It sounds easy, but give it a try, and then keep on with several dozen more. If you have a perception of decent letter forms, and the ability to put down what you want, you'll get something. After awhile it may be decent. After another while it will be better. Some fine day it may be good. By that time you will despair that it isn't better.

"Rey began life in Baltimore in 1910. He was graduated from Baltimore City College nineteen years later, joined the staff of a local advertising agency, and later the advertising department of the Bal-

(Continued on page 38)



ONCE UPON A TIME THERE WAS AN OLD CASTLE that stood in the middle of a large thick wood and in the castle lived an old fairy. All the day long she flew around in the form of an owl, or crept about the country like a cat; but at night she always became an old woman again. When any youth came within a hundred paces of her, she would be fixed, and could not move a foot. But when any pretty maid came within a distance, she was changed into a bird, and put her into a cage and hung it up in the castle. There were seven cages in the castle, all with beautiful birds in them. Now there was once a maid named Jorinda. She was prettier than any that ever were seen; and a sh-

Examples of
typography by
Reynard Biemiller

Two "play" items:
Once Upon A Time
and *St. Luke*, both
hand-set and printed
on a hand press.

CHAPTER II OF THE GOSPEL ACCORDING TO ST. LUKE

The Financial Security Plan

FOR YOUR EMPLOYEES

Supplementing Social Security



THE MUTUAL BENEFIT
LIFE INSURANCE COMPANY

Newark, New Jersey

Above, a two-color title page; at
right, a label for the cover of a
textbook.

A Case Book of Life Insurance



MUTUAL BENEFIT

A National Poster Contest

THEMES AND DETAILS OF THE "ARTISTS FOR VICTORY" \$2,100 COMPETITION

A national attempt to mobilize artists for poster work, announced as this issue goes to press, is the countrywide War Poster Competition sponsored by Artists for Victory, the Council for Democracy, and the Museum of Modern Art with the approval of the Treasury Department, the War Production Board, and the Office of War Information. Here is the official announcement giving full particulars to artists wishing to participate in a national poster competition:

Seven \$300 War Bonds will be awarded as prizes to the winners. The competition opens August 10th and will close October 15th. All artists and photographers living in the United States and its dependencies are eligible to compete on condition that they enroll either as associate members (no dues) of Artists for Victory for one year, or enroll as artist volunteers in their local Civilian Defense Councils.

The competition program and entry blank will be mailed on request to any artist or photographer. Address request and inquiries to: National War Poster Competition, c/o Artists for Victory, Inc., 101 Park Avenue, New York, N. Y.

Posters entered in the competition must be sent to that address so they will arrive there not later than October 15, 1942. Posters received after that date will not be considered by the jury. All entries will be put before the judges anonymously. Judges of the exhibition are:

John Taylor Arms, Board Member, Artists for Victory, Inc.; Walter Baerman, Section of Volunteer Talents, Office of Civilian Defense; Francis H. Brennan, Chief of Graphics Division, Office of War Information, (formerly art director of *Fortune*); Charles T. Coiner, art director, N. W. Ayer & Son, Graphics Consultant, Office of Emergency Management; Stuart Davis, artist; James T. Soby, director, Armed Services Program, Museum of Modern Art; Rex Stout, Board Member, Council for Democracy; Monroe Wheeler, Director of Exhibitions and Publications, Museum of Modern Art. Irwin D. Hoffman, Board Member and Production Manager of Artists for Victory, and Theodore S. Ruggles, Director of Visual Education, Council for Democracy, are managers of the National War Poster Competition.

The winning posters and others chosen by the jury of selection will form an exhibition which will be shown at the Museum of Modern Art, New York, in the Fall of 1942 and will later be circulated throughout the country. Full-color reproduction of the prize-

winning posters is guaranteed. Four of these will be reproduced by R. Hoe & Company, Inc., designers and manufacturers of newspaper printing presses. This company, now engaged in war work for the Government, not only has offered to reproduce the posters but has also donated four of the War Bond prizes.

The Council for Democracy is providing prizes for the other three prize-winning posters and, with the cooperation of the Lithographers National Association, has guaranteed their reproduction. The distribution facilities of the Office of Civilian Defense will be used to help bring the prize-winning posters of the competition to the public. In addition every effort will be made to interest the United States Government and private industries in reproducing other posters in the competition. In such cases the artists will receive the regular government payment rate for their posters.

It is hoped that every artist in the United States and many photographers will enter the competition. There is no restriction as to medium to be used and any number of colors desired may be used. Photography or graphic art can be combined or used separately. Posters must be on stiff cardboard or other rigid material. Designs must measure 24 x 34 inches. The artist may submit as many entries as he wishes.

Three basic motives underly the competition;

1. To assist in the national war effort by making available to the U. S. Government visual propaganda which will express the principles for which our country is fighting and the results it hopes to achieve by that fight.
2. To supply artists with a specific and concrete means of making their talents part of the national war effort. The competition will greatly increase opportunities for artists to work directly with Government war agencies.
3. To give artists an opportunity to raise the entire standard and effectiveness of poster design, particularly through the development of a direct and powerful technic for war posters.

The competition is a joint project of its three sponsors, Artists for Victory, the Council for Democracy, and the Museum of Modern Art, and it will be judged as a whole by a jury selected by the three organizations. For the sake of clarity and specific suggestions to the artists the competition has been divided into themes, each of which will carry a prize.

THEMES FOR THE POSTER COMPETITION

Theme A Production
Theme B War Savings Bonds
Theme C The Nature of the Enemy
Theme D Loose Talk

Theme E Slave World or Free World?
Theme F The People are on the March
Theme G "Deliver us from Evil"
Theme H Sacrifice



COOT HUNTER

WATERCOLOR BY ANDREW WYETH

All reproductions by courtesy Macbeth Gallery

Andrew Wyeth

One of America's Youngest and Most Talented Painters

Andrew Wyeth's watercolors are exuberant. They dance, they sparkle, they are full of the gusto with which this young artist embraces nature and life itself. They are likeable. So is Wyeth who, when he enters, brings into the room something of that breezy quality that makes his pictures so pleasantly active; and something too that impels you to call him "Andy" at the first meeting.

What young Wyeth has accomplished in a few brief years has been quite extraordinary. From the very first he seems to have been marked for success. Now, at the age of 25, he has sold 125 watercolors and has had 15 one-man shows since the first, which was held at Macbeth's just after he had turned 20. In that first show every picture was sold; in the second all but one. Today his watercolors hang in nine art museums and are in many private collections. He is among the few who are able to devote themselves exclusively to their painting.

Wyeth's success has indeed been phenomenal, but it has not gone to his head. While recognizing his possibilities he knows that his feet are on the lower rungs of the ladder. He realizes too how easy it is to fall off a ladder; and is working hard and intelligently to build a sound foundation for what he hopes to do in the future. He knows that, even if he wanted to, he could not skate along indefinitely on his present popularity. As a matter of fact he is far less concerned about that than about his growth as an artist.

While Andrew Wyeth can thank no one but the gods for the talent with which he has been endowed, he can and does give much credit to his famous father, N. C. Wyeth, for what he has done with it. He grew up in his father's studio in Chadds Ford, Pennsylvania, and now lives, literally and figuratively, at his father's feet, down over the hill from the parental estate in the beautiful Brandywine Valley. Father and son continue in that happy and mutually profitable companionship that began when N. C. set little Andy down to draw, in a corner of his studio.

The curriculum in that informal school was simple, sound and unsweetened. Drawing from casts and learning to represent the appearance of ordinary objects and nature with strict fidelity was the basis of this early instruction. There was painting out of doors as a matter of course. So far as "art" was concerned the father left that pretty much to its own germination and to whatever influence the boy might extract from his environment. Andrew is glad to remain under that influence today. The fact that the work of the two men has little in common—externally—gives assurance that the influence is thoroughly wholesome.

In discussing influences we should not overlook the importance of growing up in a family whose members really constitute an artists' colony. The Wyeths are America's largest-sized painting family. Besides father Wyeth and Andy, there are sisters Henrietta and Caroline, both painters; and sister Ann, whose symphony was performed by the Philadelphia Orchestra, Stokowski conducting, before she was 20. Henrietta married Peter Hurd, famous painter of New Mexico. Ann is the wife of John McCoy, a young painter residing in Chadds Ford. Brother Nathaniel is an inventive engineer. It is not difficult to imagine the atmosphere engendered by a family like that.

Talk about life and art must have mingled with every menu and colored even the most casual conversation. Andy has further strengthened the art potential of the family, marrying Betsy Merle James, also an artist, whom he met on her father's farm in Cushing on the Georges River, Maine. She is high spirited and very sensitive to the aspiration of her husband. She embodies that rare combination of enthusiasms, love of home and love of the out of doors.

"In cataloging these home influences," remarked Andy, "please do not omit the predominant importance of a mother whose love and energy have, over the years, supplied a rich background of domestic completeness incalculable to an artistic family."

Since Andy was two years old the Wyeths have spent their summers at Port Clyde, a little fishing village on the northern coastline of Maine. Here he played around the waterfront with the fishermen's lads, and later began his painting career.

He did his first professional work at the age of 12: a decorative pen and ink heading and tail piece for a preface his father wrote for Howard Pyle's *Merry Adventures of Robin Hood*, published by Scribners. He has illustrated many books since, the latest being *The Brandywine* by Henry Seidel Canby, of the well known river series published by Farrar & Reinhardt.

The best way to understand Andrew Wyeth's watercolor credo is to compare almost any of his very recent pictures with one which was painted before he had come into realization of his present objective and the power to accomplish it. Take *Island Dawn* for example—a truly fine bit of painting by ordinary standards. Put it alongside *Lobster Pots*; the difference in approach is obvious. It lacks the verve, the evidence of incitement which animates the latter in every brush stroke. The mood of the early morning subject, to be sure, has something to do with this contrast but, all the same, that picture would be handled differently today. In *Lobster Pots* the artist's exhilaration has become articulate; he has really learned to use his wings.

Wyeth has a very positive feeling about watercolor. He loves it because it is sensitive, as is no other medium, to every impulse of an inspired moment. He loves it too because it is a sporty medium. You cannot exactly carry out a predetermined effect in watercolor—that is, in the fluid method. Chance enters into it no matter how skilful and experienced you may be. The paper must be precisely the right degree of dampness here, dryness there; the brush must be loaded to nicety, and a false stroke in a vital spot is irreparable. No sponging out, no laboring over weak passages; either



Pencil drawing of coots, made by Wyeth preparatory to the painting of "Coot Hunter"



LOBSTER POTS

WATERCOLOR BY ANDREW WYETH



ISLAND DAWN

WATERCOLOR BY ANDREW WYETH



MORNING LOBSTERMAN

WATERCOLOR BY ANDREW WYETH



Andrew Wyeth and "Lupe," his constant companion for thirteen years, greet fisherman Walter Anderson in the harbor of Port Clyde. Anderson posed for "Coot Hunter" and "Morning Lobsterman"

it "comes off" at the first flush or the paper is cast aside and a fresh start made. So it is, says Andy, that maybe one in a dozen watercolors rings the bell. So insistent he is upon this *premier coup* method that he will often spend a morning in brush practice in order to limber-up for a picture he is eager to do in the afternoon.

Wyeth seldom spends longer than a half hour on a watercolor. But weeks may have preceded the study and the building up of the mood of that watercolor. If he knows just what he wants to do—he doesn't

begin otherwise—that is long enough, he says. Many pictures are done in less time than that, as was *Morning Lobsterman* which was done in a quarter hour. But, as usual, that picture was preceded by careful preparatory study. A fisherman friend in hip boots, standing in shallow water, held the dory in just that tipped position long enough for Andy to make a careful pencil drawing of it—he has to be authentic with his boats in order not to lose face with those Maine fishermen with whom he grew up. The boat was then drawn quite meticulously on the watercolor paper, in order to give the impulsive brush the greater freedom in painting. The fisherman posed in the boat during the entire painting period of fifteen minutes.

Many of Wyeth's pictures are painted on location, but he also does them in his studio after much study of the subject in nature. Frequently he will make a rapid sketch on the spot in pencil or pen and with this note develop his watercolor in the studio.

To prepare himself for *The Road to Friendship* watercolor he even made an architectural rendering (with T-square and triangles) of the white house, carefully delineating all the details, including the ornamental scroll work over the door, and developing its correct perspective by extending converging lines to vanishing points on the eye-level. This in addition to black and white studies of the landscape.

He works on a medium rough watercolor paper which he has made up in blocks (22x30). He objects to stretched paper, says he believes it loses its capacity for brilliant effects.

All his painting is done with three sable brushes,



THE WRECK ON DOUGHNUT POINT

WATERCOLOR BY ANDREW WYETH

Nos. 5, 10 and 15. He never uses those broad flat brushes so many artists employ for large, covering washes.

In view of the gusto with which Wyeth works, one is surprised to see such a small palette in his hand, especially since in his rapid painting he must require a quantity of "runny" washes on short order.

He works on a heavy rough-surfaced paper which has been made up into blocks to his order.

In beginning a watercolor Wyeth very rapidly lays in the large masses in their approximate colors, but without detail definition. This may or may not have been preceded by a slight pencil indication. Thus the paper is entirely covered in the first few moments, except for white areas which are untouched by the brush—Wyeth never uses white body color. Occasionally white, or near white, is obtained by a heavy stroke of the brush-handle in a still-wet wash. Working back into the wet areas he develops his picture, pulling definition out of the blurred color masses, working all over the picture while it is still moist.

The technic of watercolor—that is, in the fluid method—presupposes rapid and skilful execution. Yet working within the limitations of its properties some artists proceed with a degree of deliberation. It is quite possible, technically,—and without sacrificing freshness—to work on a picture over a considerable period, even to come back to it the next day. Many artists spend at least two or three hours on a picture. Wyeth's practice is to skim off the white heat of his



Andrew Wyeth's palette and the three brushes with which he paints all his watercolors. Below: Andy painting on a rocky beach





THE ROAD TO FRIENDSHIP

WATERCOLOR BY ANDREW WYETH



Wyeth often makes rapid ink sketches like this, on the spot, and then does the watercolor in his studio

Exact-size fragment of a drybrush drawing. Drybrush is one of Wyeth's favorite study mediums



emotion and compress it into a half hour of inspired brush work. He is the first to admit the presumption of this kind of attack, and is ready to confess that it fails more often than it succeeds. The supposition is, of course, that considerably more than emotion is available for use in those thirty tense minutes which might be compared to the brief moments of a surgical operation. Both operations are made possible only by a substantial reservoir of training, experience, and preparation for the particular task.

No one appreciates more completely than Wyeth the need for this background of sound training and the discipline of struggle. And he has the courage of his convictions. Mindful of the dangers inherent in practiced facility with his watercolor brushes he has put them away in moth balls for a season and, during the past year, has been devoting himself to tempera painting, employing a technic that imposes strict disciplines. In this medium he is producing pictures as meticulously imitative of nature as possible. Into them go weeks of preparatory study and weeks of careful painting. The tempera overmantle of the old buttonwood tree, for example. That picture occupied three months of preparation and painting. The drybrush study of the tree itself, an almost photographic rendering, took several days. The old house was as carefully studied in pencil and crayon drawings as were the hills beyond.

The picture, an overmantle in the home of Leonard Yerkes of Wilmington, Delaware, is an authentic portrait of the old buttonwood tree, still standing, under which the wounded Lafayette was brought during the



DRYBRUSH STUDY OF BUTTONWOOD TREE BY WYETH

Sanborn photo



This pen sketch was the very beginning of Wyeth's tempera painting of the buttonwood

Below: Pencil drawing of the Lafayette house. (one-third actual size)

^ battle of the Brandywine. The stone house beyond was used by him as his headquarters during the battle.

In his temperas Wyeth's objective is to cover up his brush strokes and obtain a sense of freedom through pattern rather than technic. He paints these pictures with a single sable brush not over $\frac{3}{4}$ of an inch long. They are done on *Masonite* upon which three coats of whiting mixed with casein glue are applied as a ground. The pulverized glue is heated, in water, in a double boiler. Wyeth sandpapers the final coat to a





TEMPERA PAINTING BY ANDREW WYETH

AN OVERMANTEL IN THE HOME OF LEONARD YERKES

Sanborn photo

very smooth finish. The panel is made rigid by a framework attached to the back. He paints with dry colors mixed on his palette, as he works, with distilled water and egg yolk.

His procedure is to make a monochrome underpainting in black ink. The colors, applied over this black and white, have a quality of weight and depth preferred to the result of direct painting in color. This is in accordance with the traditional method of the old masters who used this medium.

This turning from the freedom of watercolor to the exactions of tempera illustrates the intelligent purpose of a young artist in seeking strength and breadth as foundation for the work he hopes to do later on. Through his tempera paintings he is acquiring the habit of accuracy and is seeking an intimacy with nature which he feels he cannot attain with his watercolor brush alone. Thus fortified, he believes his watercolors, though painted in a burst of enthusiasm, are more likely to be informed and interesting in every detail. "Too often," he says, "a watercolor appeals solely by virtue of tricks and fortuitous beauties inherent in the medium itself. My aim is to make every part of the picture alive, interesting."

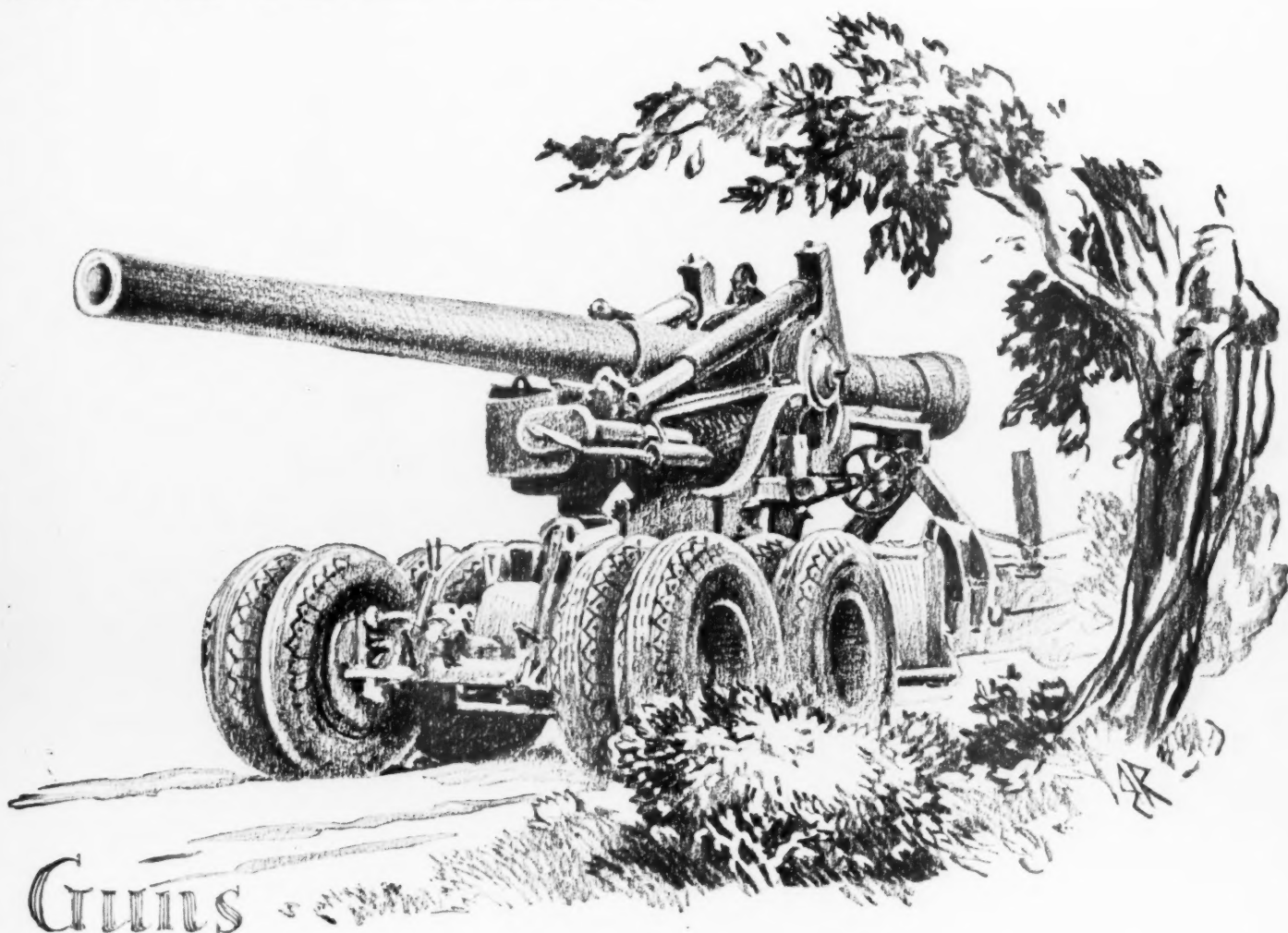
Wyeth has a deep conviction that a painter should know very intimately, and over a period of years, the landscape and subjects he presumes to interpret. He says, "I believe the artist should even be indigenous to the country which he paints. This, I know, is contrary to the practice of many present-day painters who dash about to sketch here and there."

In this connection Wyeth speaks of his friendships with the fisher-folk of the Maine Coast, among whom he has been brought up. With them he has gone dory lobstering among the many islands of the Georges Group, and through these companionships he has acquired his deep feeling for the Maine Coast.

The drawing of the turkey buzzard under which Wyeth posed for his photograph is a realistic study for the bird he intends putting in a future tempera painting. With a wingspread of nearly five feet, it is exact size of the live bird—native in the Brandywine Valley—which was kept in his studio for a week or more during the process of his study. It is a rather remarkable rendering in drybrush which, by the way, is Wyeth's favorite study medium. He has made a great number of exquisite drybrush drawings, of which the buttonwood tree is typical.

The casual observer, turning from Andrew Wyeth's impulsive watercolors to his tempera paintings, executed in the spirit of patient old master craftsmanship, might well be puzzled. They appear in temperament as well as in technic like the work of two separate individuals. They are, in the sense that the well-rounded man is a different man at different times, as he takes devious directions to arrive at a goal that cannot be approached by a single path. Only the artist himself can see the map whereon those divergent paths finally meet in the ground strategy of a single purpose. We shall watch for the meeting of those paths in the work of Andrew Wyeth.

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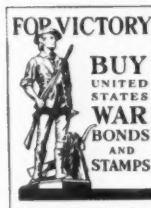
roads and the like without end—but it also enables thousands in civil life to carry on their jobs efficiently.

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THE OUTSTANDING



ANDREW WYETH

WATER COLORIST

RECOMMENDS

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ARTISTS' WATER COLORS

Mr. Wyeth says: "I have found that your Hookers Green II Watercolor is the richest made—and as for the other shades of Grumbacher Finest Water Colors, they all seem to have the richness I like so in the green."

Andrew Wyeth

ANDREW WYETH is acclaimed one of the most rugged American painters of the sea. For generations the Wyeths have followed the sea: one a long time ago was a pirate, another was a sea captain, a third—N. C. Wyeth, N.A.—became widely known for his paintings and murals of the sea. The remarkable thing is that young Wyeth has attained such prominence in his chosen medium at so early an age. Still under twenty-five, his pictures have an indelible mark of strength and maturity. Ever since he was five years old he has spent a good deal of his time at Port Clyde, Maine, where he acquired his intimate knowledge of sea-faring folk. His most recent water colors may be seen at Macbeth Gallery, 11 West 57th Street, New York City, where he had his first one man show in 1937. On that occasion collectors and museums bought every picture shown.

Andrew Wyeth's eleven-color palette will prove interesting to professional and art student alike. These are Cadmium Yellow Lemon, Cadmium Yellow Deep, Yellow Ochre Light, Indian Red, Van Dyke Brown, Alizarin Crimson, Cadmium Red Lightest, French Ultramarine Blue, Cerulian Blue, Green Earth, Hooker's Green II. Send us the name of your local artist materials dealer for Brochure W.

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AMERICAN ARTISTS AND THE WAR

From Elmer Davis, director of the Office of Information, comes news which will be most welcome to artists who are eager to apply their brains and their brushes to the war effort.

Mr. Davis writes:

"One purpose of the recently established Office of War Information is to assist American artists who wish to take part in the war effort, to do so. To that end we are organizing a Bureau of Publications and Graphics, and I am happy to announce that as Chief of the Division of Graphics we have obtained the services of Mr. Francis E. Brennan. For the past several years Mr. Brennan has served with distinction as art editor of *Fortune Magazine*. He is now on leave from *Fortune* for the duration. A statement by Mr. Brennan is enclosed."

Here is the enclosure written by Mr. Brennan:

"Almost too much has been written about the artist's place in the war, probably because his transition from peace to war is, for the most part, longer and more difficult than for almost any other professional. After all, his is the business of creating and projecting images of life, so when the world is suddenly preoccupied with the realities of death his readjustment must be agonizing and profound. His fellow-men become frantically immersed in the immediate problems of battle and are apt to thrust him aside as one related only to moments of peaceful contemplation. It is not long, however, before they rediscover that the artist's powers lie far beyond their realization—that, in fact, he not only spoke for them in peace, but returns to inspire and instruct them in war.

"There are now indications that the full power of this cyclic rediscovery is upon us; so it would seem appropriate to review the total scene as it now stands.

"Many of the country's best artists are already on the firing line. The majority of them are veterans of the commercial field with irreplaceable experience in the practical business of art production. This experience gives them a ready adaptability, which in the early months of the war was indispensable to the rapidly organized War Agencies. It will, without question, continue to be indispensable, because the colossal job of civilian and military instruction that these same Agencies now face grows even more complex as the war progresses.

"But, when one considers the magnitude of the threat to all of us, the job of art in war cannot end there. In the first place, the essence of art is *freedom*. Without it the world of art could not exist. We know that the enemy is trying to destroy freedom—that he has long since chained together his men of talent. We know the total pattern of his wretchedness—we saw it first when he destroyed the works and lives of those whose art was a threat to his evil purposes. And we saw more than impending war in the light of his fires—we saw ritualism, barbarism, standardization without philosophy, and the inevitable end of truth as decent men had known it. We saw, in short, an unprincipled plan to degenerate and possess men's *minds*.

"What this means to art has been said by greater pens than this—but if it needs saying again, it means, quite simply, that if this war is lost, no artist worthy

of the name will ever again put brush to canvas in free pursuit of his own imagination.

"Artists, of course, understand this; they understood it sooner perhaps than most men. Many rushed gallantly to offer their services to the Government, while thousands of others joined small groups or larger organizations. Competitions of one sort or another are being held, localized poster projects, exhibitions and dozens of other related activities—all concerned with urging the people to some kind of action. Some of these projects are undoubtedly effective within the limitations of their operating regions, but until each is geared to a master procedure the total national impact will never be commensurate with the task before us—the people will never get a clear idea of what they are being asked to do, or who is asking them to do it.

"It must be admitted that, thus far, the Government has fumbled the ball—first, because it had no central organization for the purpose; and second, because there was a split point of view on how the war graphics job was to be done. Point of view *A* was that the war could be sold by supercharged advertising techniques; and point of view *B* was to open the flood gates, admitting a rush of completely extraneous and unrelated material, in the hope that some good things would float to the top. Neither, of course, is the solution. *A* was bound to develop an insincerity repugnant to Americans at war. *B* would only result in confusion and dashed hopes on the part of the artists.

"The first step toward bringing some order into a war-time art program has now been taken. A central Graphics Division has been set up in the Office of War Information. This Division's immediate objective will be to intensify and broaden the Government's war-time graphic efforts with the hope of achieving more positive results than have yet been attained. It will be organized in a manner that will provide solid footing for all phases involved in the appropriate use of graphic techniques. It will provide a center for the intelligent and efficient use of the talents available, and a center for the correlation of all necessary graphic information. It will develop plans for practical working relationships with individual artists and art groups.

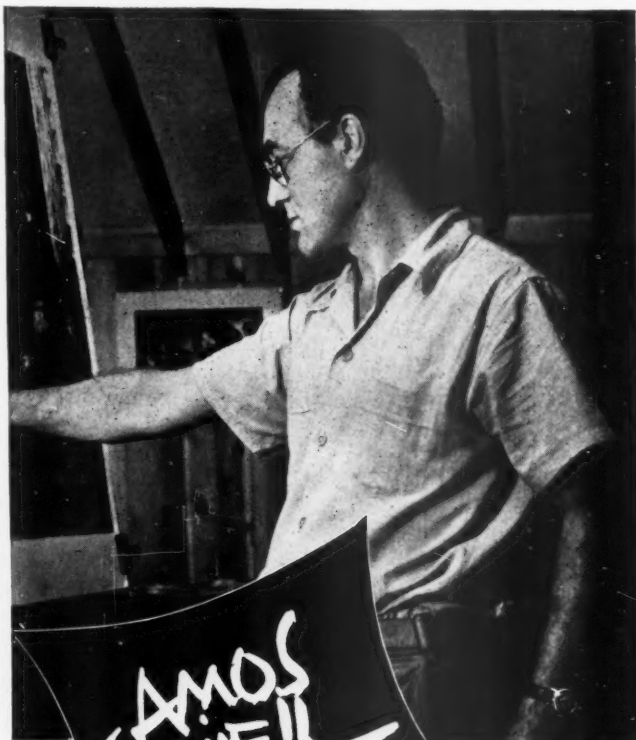
"What it will *not* do is institute any action in the graphics field without specific direction—without specific plan—or without the specified objectives of those plans.

"This is a large order—but it must be undertaken if the artists of the country are to speak with the tremendous vitality they are capable of. Certainly now, in this greatest of all wars, is the time to find out if another Goya is fuming in Iowa, or another Daumier sketches acidly in Vermont. The American people need their artists now—to charge them with the grave responsibility of spelling out their anger, their grief, their greatness and their justice. The artist will respond, as he has countless times before in the history of the world, to fight it out on the field where no others can. How effective his response depends on how purposefully his Government administers his capabilities and his needs.

"It will now endeavor to do so, with candor and with understanding."

FRANCIS E. BRENNAN
Chief of Graphics Division
Office of War Information.

Prominent Artist Users of Strathmore...No. 8 of a Series



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Amos Sewell, whose lively, homespun illustrations are known to millions of magazine readers, is one of America's most popular commercial artists. Vigorous and imaginative, his art is rich with detail that is unusual in charcoal.

In both his illustrating and advertising work, Sewell relies on Strathmore Artist Papers, because, he says, they are *dependable*...the smooth, firm textures always enable him to work rapidly, to achieve the most intricate details. You too can depend on Strathmore Paper to work with you.



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STRATHMORE ARTIST
PAPERS
& BOARDS
WEST SPRINGFIELD • MASSACHUSETTS

The object of this book is to reveal the artists' creative processes as seen in the work of twelve distinguished American painters:

CHARLES BURCHFIELD
EUGENE SPEICHER
GLADYS ROCKMORE DAVIS
ELIOT O'HARA
STANLEY WOODWARD
ANDREW WYETH
OGDEN M. PLEISSNER
LEON KROLL
ROBERT BRACKMAN
PAUL SAMPLE
JOHN F. CARLSON
PEPPINO MANGRAVITE

The author interviewed these artists in their studios and sought from them the kind of information he considered most useful to students and enlightening to the art-minded layman.

In some of the interviews the emphasis is on the creative aspect of painting—the source of ideas, how the theme develops, preliminary studies. In others almost the entire chapter is devoted to technical matters—paints, brushes, canvas, paper and how they are used. Some painters did special demonstration pictures to illustrate their procedures, the development of which is shown by photographs taken at various stages in the process. Others reveal themselves through preparatory drawings and studies which record the growth of ideas and experiments in their expression.

Thus the volume is a veritable textbook of painting methods according to the most authoritative contemporary practice. It offers the student definite instruction in **oil painting, watercolor, pastel and tempera in figure painting, portrait, landscape, marine and still life.**

Important as these practical matters are, the inspired guidance found in the artist's way of life as here disclosed may well be a more vital contribution to the development of the serious student. These chapters, though of great technical value to artists, are no less interesting to the layman who, through looking over the artist's shoulder as he paints, will derive an understanding of what goes into the making of a picture.

This book is not a critical treatise in any sense. The author has no interest in classifying the painters with reference to schools, movements or trends. His object was to select painters of varying philosophies and experience. Always the author has sought to express the artist's ideas rather than his own; indeed much of the text reproduces the words of the artists themselves.

The volume is superbly illustrated with twelve full-color reproductions of paintings selected by each artist and more than 150 halftone reproductions, including step-by-step records of canvases in preparation, and drawings, sketches and composition studies.

COLOR AND METHOD IN PAINTING

by Ernest W. Watson

This handsome and useful volume is a compilation of feature articles on American painters which have appeared in American Artist.

Because of their value as permanent records of the work of contemporary American artists the publishers have repeatedly been urged to put them in book form.

Never before have the creative processes of our most distinguished artists been demonstrated as they are in this important book.

EVERY LIBRARY
EVERY TEACHER
EVERY SERIOUS STUDENT
EVERY ART-MINDED PERSON

will want this magnificent and highly instructive book

12 Full Color Plates
150 Halftone Reproductions of Paintings

Ample text

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ART CAN SERVE

Attractive surroundings, planned down to the last detail of color schemes and carefully chosen pictures on the walls, have real psychological value in boosting the spirits of service men using USO clubhouses, according to reports from club directors.

Out of a total of 432 USO clubs, 199 are housed in structures built by the government under Federal Security Administration auspices, and designed by architects with years of experience in this particular field. The problem was to provide, in the most economical way, a color scheme which would be gay and yet restful and a type of furniture which had clean modern lines and yet didn't appear freakish.

The tri-color scheme is based on green, yellow and brown. Green is refreshing, yellow provides a note of excitement, and brown is the perfect background for blending the two. Chairs and couches are upholstered in leatherette in solid colors to increase the sense of space. Leatherette was chosen because it stands hard use and is washable.

The furniture is maple and oak, both hard woods which wear well and which take a beautiful finish. Period pieces were avoided as tending to create an atmosphere which is artificial and "chi chi" and because the details are too finicky to be practical. On the other hand, extreme modern pieces, although they are simple and functional, are still not generally accepted as homelike, and the chief object was to offer service men an atmosphere of home. The designs chosen are remarkably effective in combining sturdiness and grace. They go easily with other types of furniture and are not likely to seem dated when the clubhouses are turned over for community use after the war.

The reactions of service men themselves prove that this care hasn't been wasted. The USO club at Hempstead, L. I., formerly was located in a dingy vacant store. The weekly dances didn't seem like real parties, as one soldier said. When the club moved into its present spruce quarters there was an immediate change in the tone of the dances. Both girls and men took more pains with their personal appearance and attendance increased. The girls decided spontaneously to wear evening dress.

On the walls of the clubhouses hang reproductions of paintings by such representative American artists as George Innes, Thomas Benton and Grant Wood. To date 1500 of these reproductions have been distributed and they have done much to create an interest in art among soldiers, sailors and marines, many of whom had never seen anything but "calendar art." They lead to countless arguments about art.

The discussions wind up with all parties knowing a good deal more about "what is art" and the doubters usually discover, as one soldier phrased it, that "a painting can do something to you that a photograph can't."

As a result of its \$32,000,000 War Fund Campaign, May 11 to July 4, USO plans to have more than 900 of these clubhouses and smaller units in operation before the end of the year. All these operations will be staffed by trained workers from USO's six member agencies, the Young Men's Christian Association, the National Catholic Community Service, the Salvation Army, the Young Women's Christian Associations, the Jewish Welfare Board and the National Travelers Aid Association.

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A MONTHLY SURVEY OF OPPORTUNITIES IN THE ARTS

Columbus—Oct. '42-June '43

Columbus Gallery of Fine Arts, Ohio Watercolor Soc. Ann. Circuit Exhibit

Open to members (membership \$3, initiation fee \$2, Ohio artists eligible). Media: watercolor. Jury. Three Honorable Mentions. Entry slips by Sept. 8; works, Sept. 10. Exhibit circulates from Oct. through June '43: Mrs. R. M. Gatrell, 1492 Perry St., Columbus, O.

Dayton—Nov. '42-Oct. '43

Dayton Art Institute, Ohio Print Makers Fifteenth Annual Exhibition

Open to print makers born or resident in Ohio. Media: any form of graphic art. Will be shown in Dayton through Nov., then circulated among museums, colleges, etc., throughout a year. No fee for artists; \$3 fee for museums who schedule the exhibition. Jury. No prizes. Entry slips due by Oct. 14; works by Oct. 21. Margaret E. Wedell, Dayton Art Institute, Dayton, Ohio.

Delaware—Nov. 1-Dec. 5

Delaware Art Center, Wilmington Society of Fine Arts, 28th Annual

Open to members (membership \$5). Media: oil and sculpture. No fee. Jury. Prizes totaling \$175. Entry slips by Oct. 1; works by Oct. 27. For complete information write Wilmington Society of Fine Arts, Park Drive & Woodlawn Ave., Wilmington, Delaware.

Detroit—Nov. 17-Dec. 20

Detroit Institute of Arts, Michigan Artists Annual

Open to Michigan artists including those living outside state. All media. No fee. Jury. Cash prizes. Entry slips and works by October 31. Clyde H. Burroughs, Sec'y, Detroit Institute of Arts, Detroit, Michigan.

Montclair—Nov. 1-29

Montclair Art Museum, 12th Annual New Jersey State Exhibition

Open to artists who were born in N. J., who live there 3 mos. of year, or who have lived there for past 5 years. Media: oil, watercolor, sculpture, black and white. Fee: \$1.50 per entry; except for members of Montclair Art Museum and Artists Prof. League who pay \$1 per entry. Prizes. Certificates of Awards. Entry slips by Oct. 3; works received Oct. 4-11, inclusive. After Sept. 1st, prospectus will be mailed upon request to Montclair Art Museum, Montclair, N. J.

New York—Oct. 27-Nov. 9

Fine Arts Galleries, Allied Artists of America Annual

Open to all artists. Media: oil, watercolor, sculpture & mural. Jury. Prizes. Entry slips due Oct. 30. (Entry slips ready in Sept.) Harry E. Olson, 321 E. 44th Street, New York.

Oakland—Sept. 27-Nov. 1

Municipal Auditorium, Oakland Art Gallery Annual Exhibition

Open to all artists. Media: watercolor, pastel, drawing and prints. No fee. Three Juries. Prizes. Entry slips and works by Sept. 19; W. H. Clapp, Dir., Oakland Art Gallery, Municipal Auditorium, Oakland, Calif.

Omaha—Dec. 1-31

Joslyn Memorial, Six States Exhibition

Open to artists who reside in Nebraska, Iowa, Kansas, Colorado, South Dakota or Missouri. Media: oil, watercolor, prints, drawing, small sculpture & pottery. Jury. No prizes but outstanding artists in oil & watercolor will have privilege of one-man show. Entry cards & works due Nov. 9. Joslyn Memorial, Omaha, Neb.

San Francisco—Oct. 8-Nov. 1

Museum of Art, San Francisco Art Association's 62nd Annual

Open to living artists; work entered must not have been shown at the Museum in last 6 mos. Media: oil, tempera on panel, sculpture. No fee. Jury. Prizes: Anne Bremer for figure or landscape, \$200; S. F. Art Assn. Purchase, \$300; Edgar Walter Memorial for sculpture, \$50; Artist Fund prize, \$50; S. F. Museum of Art Purchase (awarded only if work is appropriate) \$300. Entry slips by Sept. 16; works received Sept. 21 and 22. John Brookes, San Francisco Museum of Art, Civic Center, San Francisco, Cal.

Contest for Printers and Lithographers

The New York and Pennsylvania Co. is offering eight awards totaling \$1,000—payable in War Bonds—to those printers and lithographers who are most successful in persuading their customers to use patriotic messages on their printed matter.

Any printed piece which has been produced for a customer by a printer or lithographer since the date of Pearl Harbor, Dec. 7, 1941, and which bears a Defense Bond cut, a Red Cross appeal or other patriotic slogan or message may be entered. Contest closes Dec. 7, 1942.

All entries must be accompanied by an entry blank, but there is no limit to the number of entries submitted. For entry blanks and complete information address Nypen Contest Committee, 225 Varick Street, New York.

Catholic Art Exhibition

The Catholic Art Association will hold an exhibition (place to be announced) during October before the collection starts on a year's national tour. Open to participants in the Catholic Art Workshop Groups being held this summer. All media. No entrance fee. Jury. Entries must be received by Oct. 15. For complete information write Nat'l Sec'y, Catholic Art Assn., Studio Angelico, Adrian, Michigan.

Artists for Victory, Inc.

An exhibition of contemporary painting, sculpture and graphic arts will be held under the auspices of Artists for Victory, Inc., Dec. 7, 1942 to Feb. 22, 1943 at the Metropolitan Museum of Art, 82nd Street & Fifth Ave., New York.

Work eligible: Only original paintings in oil and watercolor, sculpture and prints which are by living artists, citizens of the United States of America, and which are accepted by the Jury of Admission.

Record Cards must be received by Oct. 15.

Works received at entrance of Museum between Nov. 2-15, 1942.

Purchase Prizes: \$52,000.

For complete prospectus and record cards to accompany entries, write to Artists for Victory, 101 Park Avenue, New York.

Guggenheim Foundation

Fellowships of \$2,500 for one year's research of creative work in fine arts. Open to U. S. Citizens 25 to 40 years. Candidates must present plans for proposed study. Applications due by Oct. 15. Henry A. Moe, Sec'y Gen'l, John Simon Guggenheim Memorial Foundation, 551 Fifth Ave., New York.

Artists Wanted for Camouflage

The following letter from Lieut. Spierer should bring good news to artists who hope to make their talents useful in camouflage.

Dear Editor:

Your magazine, *AMERICAN ARTIST*, contained the story of "Let's Look at Camouflage," in the May 1942 issue, which was very interesting and contained a number of good points on camouflage which I am sure the average artist in the field appreciated and enjoyed.

Since the publication of this article however, the field of camouflage in the Army has changed considerably and one of these changes has been the formation of a new camouflage battalion, namely, the 603rd Engineer Battalion (Camouflage) (Army), Fort George G. Meade, Maryland. This unit was recently activated and is going through the process of receiving men from civilian life and various branches of the Army.

At the present time this organization could use a number of good artists and draftsmen who can fit the qualifications outlined in your magazine article for the 84th Engineer Battalion.

It would be deeply appreciated if in one of your future publications you would inform your readers that if the applicants would write to me, I would give their applications consideration and if they were acceptable, I would have them assigned to this unit.

Sincerely yours,

William McK. Spierer,
1st Lieut., 603rd Engr. Bn (Cam)
(Army), Adjutant.



Detail of work by Justine E. Fuller, of Urbana, who won the 1942 Kate Neal Kinley Memorial Fellowship in Painting, awarded by the College of Fine and Applied Arts, Univ. of Illinois.



"Riveter and his Helper" won for Elmore Cave, 26, the \$1,000 first prize in American Academy of Rome's 1942 sculpture competition. Cave is employed at the Baldwin Locomotive Works, Philadelphia, making tanks.

**PRIZE WINNERS
IN COMPETITIONS
PREVIOUSLY ANNOUNCED ON
THE BULLETIN BOARD**



Three models placed first in the competition for a statue of "Christ, the Light of the World," to be placed in front of the new headquarters building for the National Catholic Welfare Conference, Washington, D. C. The models, left to right, are by Suzanne Nicholas, Robert Koepnick and George Kratina.

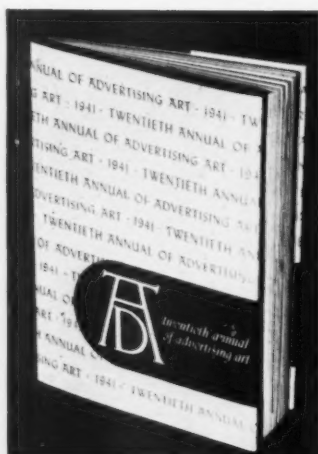
NCWC News Service



Design by Herbert Christy, New York City, which won Grand Prize of a \$50 War Bond in the recent Gimbel Contest for Patriotic Envelope Designs.

Copyright by Gimbel Bros.

ART BOOKS FOR YOUR FALL READING



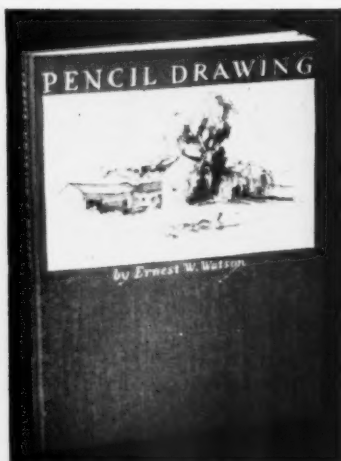
THE 20th ANNUAL OF ADVERTISING ART

Contains 240 pages of the very cream of recent advertising art by dozens of outstanding artists. The examples include paintings in oil and water color (many of them reproduced in color); drawings in pen, pencil, crayon, etc.; photographs; cut paper work, and the like—280 subjects selected by the Committee as most significant of the nearly 6000 entries submitted for the Club's Annual Exhibition. The book is as handsome as it is useful, with the best of paper, typography, engravings, printing and binding. It is a *must* volume for anyone interested in advertising art. The edition is limited. To avoid disappointment, order your copy now. \$5.00 postpaid.

TYPE SPECIMENS

By William Longyear

Contains 145 specimens of type faces in common use; also 58 specimens of antique and exotic types such as have lately been revived, and 80 pages devoted to 90 complete alphabets, with numerals, most of them reproduced in several sizes. Included are pages of rules and decorative material, and examples of well printed matter. Also proofreading marks, definitions of printing terms, explanation of point system, and instruction on lettering and layout. See cut at right. \$2.50 postpaid.

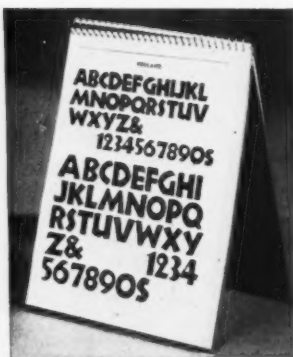


PENCIL DRAWING

By Ernest W. Watson

In this revised and enlarged edition of this popular volume, 18 reproductions of Watson's best pencil drawings have been added to instructive material formerly published in a much smaller book. Descriptive captions are also included . . . Part I demonstrates 12 different pencil technics, and discusses pencils, papers, and the many factors that enter into pencil drawing . . . Part II is a collection of beautifully reproduced drawings (on 9" x 12" pages of plate paper) which show applications of the procedures demonstrated in Part I . . . It is the hand-somest book on the subject to be published in recent years and extremely useful. \$2.50 postpaid.

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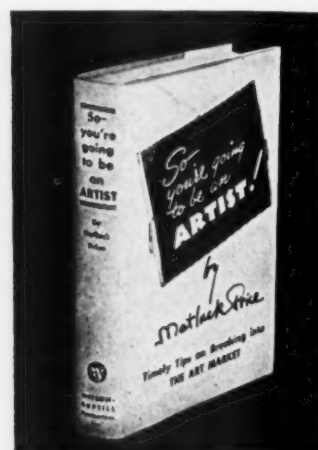


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NEW YORK, N. Y.



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By Arthur L. Guptill

The step-by-step descriptions lead the reader from a consideration of the necessary materials through exercises designed to acquaint him with their use, until soon he is experimenting naturally and enjoyably with all sorts of subjects treated in a variety of ways. The student is thus led gradually to the development of an individual style. The illustrations include still life, trees, landscapes, buildings, animals, figures, etc. Smythe-sewed and bound in cloth covered board. A real value. \$1.00 postpaid.

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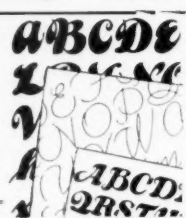
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ARTISTS SUPPLIES

Snellenburg's Department Store in Philadelphia has a very active art department in which is carried a very complete assortment of artists supplies and equipment. From time to time they make special offerings through the means of a mailing card which they will gladly send to anyone interested who mentions AMERICAN ARTIST.

DRAWING EQUIPMENT

We are recently in receipt of a very interesting folder of equipment of use to the artist and draftsman. This includes T-squares, triangles, straight edges, protractors, french curves, etc. A copy of this folder is obtainable upon application to us.

DRY POWDER COLORS

A color card of dry powder art colors which it is said are in use by many schools and artists has recently been received. The range includes fourteen colors and white. It is stated that only water is necessary for mixing, and that no glue or other sizing is required. Copies of the card will be sent on request.

THE REDUCT-O-GRAPH

This device is offered to artists, layout men and draftsmen as a help in scientifically planning line drawings to secure better reproduction in original or reduced sizes, and in either positive or negative forms. It covers the eleven commonly used elements and types of work such as Lines, Dot Benday, Cross-hatch, Type, Graphs, Craftint, Pen Work, Lettering, Diagrams, Cross-sections and 65 Screen Velox Print. Copies of a folder describing the Reduct-O-Graph will be sent on request.

LUMINOUS PAINT

There has recently come to our attention a new luminous paint which seems to offer varied and interesting adaptations. It is stated that after the material has been activated a number of times by exposure to light the after-glow will increase to approximately sixteen hours. This material would seem particularly suitable to posters or other work where effectiveness in black-outs is a desirable quality. Further information may be had upon request.

CHAR-KOLE

Char-Kole is the name of a new scientificallly manufactured vine charcoal recently put on the market. It is claimed that this is smoother and less expensive than previous similar products. It is packed twelve sticks to the box, each 4 1/2 x 3/8 inches and is modestly priced. The same company has developed an interestingly packed set of forty-eight pastel crayons, forming a complete sequence of colors. Each stick is 2 3/4 x 7/16 inches. It is stated that these are scientifically compounded and balanced for professional use. Further information can be secured by application to us.

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REFILLABLE DRAWING PENCILS

There has recently been placed on the market a new drawing and drafting pencil consisting of a holder in which is inserted a full length lead. The construction of the holder and the feeding mechanism is such that it is claimed that a positive grip on the lead prevents any slippage or wobbling, and that there is no "ringing" of the leads causing them to break. It is stated that the six-sided barrel has the feel and action of the regular wood-enclosed pencils. This pencil is also made in a double-ended type which enables the draftsman to have two different degrees of lead in one holder, or a lead in one end and a scribe in the other.

This company has also developed a new line of drawing leads which, it is stated, are put through a special compression process that gives them greatly added strength and durability. A circular describing these new items and samples of the lead will be supplied on request.

ARTS AND CRAFTS INSTRUCTION

A sixty-four page handbook, giving comprehensive information concerning the materials needed and directions for their use in connection with Basketry, Loom Weaving, Leatherwork, Metalwork, Pottery, Beadwork, Claycrafts, Batik, Modeling, Book Binding, Block Printing and many other fine hand crafts, is just off the press. This should be very useful to instructors of crafts at summer schools, camps, occupational therapy departments of hospitals, clubs, or other groups interested in this field. Copies will be sent on request to this office.

PERRY PICTURES

The Perry Pictures Company needs no introduction to American readers, but we are always glad to receive the catalog of this long established and reliable firm. As usual the collection shown in the catalog represents excellent reproductions of innumerable classic examples of art through the centuries, and its distribution continues to make possible the study of these classics in hundreds of educational institutions. The catalog is 15c and may be had by writing to the company at Malden, Massachusetts.

BLOCK PRINTING

The Hunt Pen Company of Camden, New Jersey, is issuing a very interesting folder showing the various elements necessary for linoleum block printing. Different styles and sizes of cutters are shown with an indication of the cut which they produce. Illustrated also are complete sets of different assortments.

AIR BRUSH EQUIPMENT

Spray guns of almost every conceivable type and application, and in a wide range of prices, are described in a little folder of the Sharpe Manufacturing Company. Copy will be sent on request.

SLIDE RULES

Artists, engineers and draftsmen will find many interesting products described in a little catalog we have recently received from the Tavella Sales Company. Included are various types of slide rules from one of vest pocket size to larger desk equipment. Included in the range is a mechanical pencil which also serves as a slide rule. Then there are protractors, T-squares, drawing boards, pantographs, map measurers, as well as linoleum cutters for block printing, etc. A copy of the catalog will be sent on request.

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PEN INSTRUCTION

The Esterbrook Pen Company, Camden, New Jersey, has issued an interesting portfolio titled, "3 Lesson Plans." Number One covers the use and care of lettering pens. Number Two, "Pen Lettering," has as its aim the development of a knowledge of the alphabet and its construction. Number Three, "Border Designs in Line," shows how borders of various characteristics may be developed. This is available for teachers or others writing on their business stationery.

MASTER MODELS

Modeling is one of the important elements of art education of the present day. In its simplest form of spheres, cubes, etc., the instinctive thought of the student will direct him. In the modeling of the human form, animals and ornament, it is most helpful to have casts available as a guide. Illustrations of thirty such casts together with prices are presented in an attractive four-page folder. We will gladly supply you the name of the manufacturer upon request.

CLEAN HANDS

While most artists are not disturbed if pigment gets upon their fingers, some might like to protect their hands against such smudging. Recently there has been developed a new product called Protex. This is rubbed on the hands like a cold cream before starting painting, or other messy work. When the job is completed, this material is easily removed by washing in warm water. A descriptive folder is obtainable upon request to us.

DRY TEMPERA

Many artists and students feel that they can secure more satisfactory results to satisfy their needs through mixing their own tempera, rather than by buying it ready mixed. A new product of this character is available in twenty-four colors, which can be mixed with water, linseed oil, spar varnish, cornstarch, or used dry is now available. These tempera colors are packed in either pint cans or one-ounce jars. A folder giving complete information may be had on request.

POSTER PAPERS AND WAR BONDS

Teachers are finding increased opportunity to serve in their communities through the production of posters, paper decorations and other activities for locally promoting the sale of war stamps and bonds, or the activities of organizations engaged in patriotic work. Recently there came to our attention an interesting folder illustrating various window displays, stage sets, room interiors, which may be developed for such programs. The same company also produces a wide variety of papers useful for poster work. The folder and samples will be sent on request.

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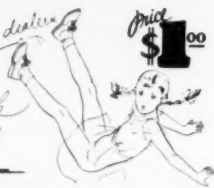
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INDIAN ARTS

For those interested in Indian Arts and Crafts a folder received from George R. Momyer recently will prove a source of helpful information. Mention is made of pictures of various Indian groups, pottery sets, bead craft outfits, and various books dealing with Indian life and activity. A copy of the pamphlet will be sent on request.

REVIEWING A CALLIGRAPHER

Continued from page 15

timore News. He came to New York in 1933, free-lancing for some months designing bookjackets, title pages and publisher's catalogs. He then joined an advertising agency specializing in book-publishing accounts, doing advertising layout and handling production for almost three years.

"Spring, fall and winter evenings were, and are, spent in study: at Columbia in 1934, on book design under Robert Josephy; at the New School the next two years, taking typography under Joseph Blumenthal. Next, the New York University book collecting course given by Elmer Adler in the library of the Pynson Printers in New York. Recently he has studied layout and design for industry under Howard Trafton at the Art Students League.

"Since 1937 Rey has been busy with layout problems for the Mutual Benefit Life Insurance Company in Newark, N. J. Some of his work appears in their handsome house organ, *The Pelican*, which won a prize several years ago in the House Magazine Institute—a group of house magazines."

A few examples of Biemiller's typographic designs are reproduced here, along with his calligraphy, to give a general view of his accomplishments.

There is nothing new or sensational about these humble little cards and announcements, unless we refer to the very satisfying sensation that a really beautiful piece of design can give us. We can stand a little of that quiet enjoyment these days.

So much for an introduction to Reynard Biemiller. We shall meet him again in a future number; he has already taken up his pen to do something special for us. He's planning something for readers to do too.

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BOOKS

THE EMERGENCE OF AN AMERICAN ART

By Jerome Mellquist

SCRIBNERS \$3.75

Discussions of American Art by critics can be, and usually are, dull reading. Not so this book. The author, who has for years been an avid student of art and art movements, is also a writer of uncommon lucidity. He is entertaining even when he is profound. This book is highly recommended to those who care to review the progress of American Art from Whistler to the present day. Whether or not Mr. Mellquist's conclusions are acceptable really matters little. There is good meat for all. Just to forewarn the reader of the author's bias, it might be well to note here that Max Weber, John Marin, Arthur Dove, Marsden Hartlet and Abraham Walkowitz are among those who are cited as torch bearers of a true American Art. All painters who have been "tainted" by the Academy are of course consigned to the limbo of lost souls. Mr. Mellquist neatly—too neatly—pigeonholes all painters, but, fairly enough, invites others to do the same. Yet, as has been said, anyone can learn a lot from this book.

NEEDLE POINT AS A HOBBY

By D. Geneva Lent

HARPERS \$3.00

The author of this volume has for many years been an active exponent of the artistry and the craftsmanship of fine needlework. For some years she has been an active member of the Canadian Handicraft Guild, and is widely known for her exhibits and teaching work in this field. Out of this long and successful experience has grown the present book which combines a portrayal of the historical development of needle point, with an extensive and diagrammatic set of instructions on how to carry on every step in the creation of needlework tapestries.

AMOS SEWELL

Continued from page 12

size detail demonstrates that and it reveals, I think, qualities which make Sewell's work so convincing. For that old man writing on the wall is a living, breathing being; you sense it in the intimately felt portraiture of his fine head. There is nothing casual about it. It is searching; the artist makes fullest use of every incident of form, texture and light to give us, not the representation of a man, but the portrait of a particular man. And he gives us something beyond the mere word picture of the author's text. Well, that is illustration at its best.

I have mentioned the importance of detail in illustration. It is not enough that the incidental objects be correct according to the text; unless they are rendered with as great a feeling for reality as the figures themselves the illustration will lack conviction. An illustrator once told me of an early experience. He submitted a drawing of a farmer setting out tomato plants. The art director looked it over critically. "A pretty good picture," he admitted, "but it's not an illustration." The young artist, puzzled, asked for a more specific criticism. "Just how does that farmer get his box of tomato plants along the row as he sets them out?" asked the critic. Then the youngster understood; the box of seedlings had left no path in the earth as it surely would do when pushed along the lengthening row.

That sense of reality in an illustration

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By Henry-Russell Hitchcock

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Second volume in the series of three devoted to a complete presentation of the life, literature, and work of Frank Lloyd Wright. It is an authoritative and careful documentation of Wright's architectural ideas, plans, designs, and finished buildings in all parts of the world, from 1887 to 1941. It represents a full record of Wright's work whereby the amateur as well as the professional may grasp the sweep of Wright's development from his earliest to his latest achievements. More than one hundred buildings are illustrated, largely by photographs, and there are designs, studies, and plans of not only the executed but also the tremendously significant unexecuted buildings of the architect. Explanatory text accompanies all the illustrations, and there is a twenty-page historical introduction. Arrangement and presentation of the material have been approved in detail by the architect himself.

Henry-Russell Hitchcock, who has coordinated all the material, edited the data, and written the introduction and explanatory text, has been called "America's foremost architectural critic." He was one of the first to recognize the genius of Wright.

PICTURES TO GROW UP WITH

By Katharine Gibson

STUDIO \$3.00

Addressed to children, this 150-page picture book is filled with reproductions (several in color) of paintings by artists of all countries and times. It is an invitation to get acquainted with great masterpieces while enjoying the idea content of these pictures, which have been selected and arranged with a view of subject appeal as well as art merit. The book is a Junior Literary Guild selection.

which gives us the feeling that the whole environment has been created and given character by human hands is one of Amos Sewell's particular claims upon our admiration. He makes us feel that the jug has been handled, the chair sat in, the table subjected to long years of wear; the whole interior has been made eloquent of its inhabitants. This is a subtle thing which cannot be taught or quite explained, but it is a very real factor in successful illustration.

Sewell's illustrative genius is fully expressed in black and white. Nothing that can be said of his color would add to it particularly. That probably can be said of nearly every illustrator, for no matter how good the color, it is the one element that may be said to be superfluous from the standpoint of pure illustration. While Sewell's color illustrations have all the good qualities of his charcoal drawings, color adds nothing to them except the attractiveness which is conferred by color *per se*. In a two-color job (black and one color) he combines a watercolor red or orange with charcoal, the burden of the picture resting upon the charcoal. He uses tempera for his full-color pictures.

Amos Sewell speaks the language of average Americans. They know and love the kind of people he draws and they respond to that homespun sincerity with which his art speaks to them. He is truly painter to America's millions.

ENRICHMENT OF THE COMMON LIFE

By Melvin E. Haggerty

UNIV. OF MINNESOTA PRESS 50c

Here is a little book which contains the seeds of a big idea. Not only that, it tells of an experiment underway to carry out that idea. It tells about the *Owatonna (Minn.) Art Education Project* conceived by Dr. Haggerty and fostered by the Carnegie Corporation and the Carnegie Foundation. This Project undertakes, through the schools, to establish art as a way of life in this typical American community, evidently with promising results which are discussed by the author.

Another publication, also by the University of Minnesota Press (50c), is *A City that Art Built* by August C. Krey. This is the story of Florence during the centuries when that great Italian city flourished and when art entered into the life of the common man as in no other place or time in history. These books are for every teacher, school administrator and citizen who has more than a casual interest in the cultural future of his country.

ADVENTURES IN EMBROIDERY

By Ernest Thesiger

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This book is intended to help and suggest ideas to all those people who feel they want to abandon conventional copying of mass-produced designs for something more personal and creative, and to encourage and stimulate those who are already experimenting. It discusses the best uses to which embroidery has been and can be put, with illustrations of fine examples of antique and modern work, and then goes on to show the manifold sources from which ideas and inspiration can be adapted to provide a new and exciting field for exploration by every embroiderer. The book is beautifully illustrated with color plates and halftones.

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By Mary Evans

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ART EDUCATION TODAY

COLUMBIA UNIVERSITY \$1.25

This is the 1942 Annual devoted to the problems of art education, sponsored by members of the Fine Arts Staff of Teachers College, Columbia University. The theme, developed by ten authors, is *Art and the Community*. 86 pages, text and pictures.

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By Vere Temple

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Continued on page 40

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By Roger Hale Newton

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According to the author, "this book represents approximately the first serious attempt to bring a certain phase of nineteenth-century American architecture—that of the revivals—out of limbo, and to expose it for all to see." Of Town and Davis he says, "With their impeccable code of ethics, their high standard of professional and artistic performance they stand as models today, as beacons amidst the flotsam and jetsam tossed about by the swift and uncertain currents of taste and present day standards of building." The book is a most valuable contribution to the understanding of a romantic period in the development of architectural America.

THE A B C OF OUR ALPHABET

By Tommy Thompson

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In this book, Tommy Thompson traces the evolution of our Alphabet through all its various stages, from the picture writing or hieroglyphs of the early Egyptians and their gradual acquisition of an alphabetic character, through their modifications at the hands of many subsequent peoples and cultures, and their transmission to us via the Semitic, Greek and Roman peoples, right up to modern times and the invention of printing. Each chapter is abundantly illustrated, so that as one reads one has a clear picture all along of what is happening at every stage.

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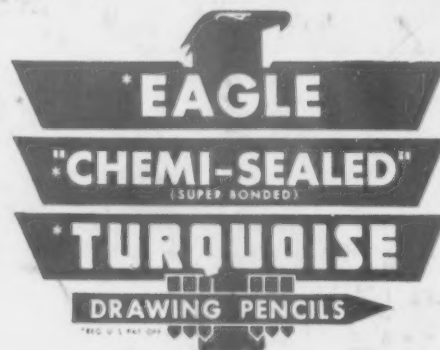
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